

龍和設計叢書8
矢島功著

最新流行插畫



最新流行插畫







出版者 龍和出版有限公司
發行人 林禮祥
地址 中和市中山路 2 段 103 號
電話 (02)248-7116・248-0415
傳真 (02)248-9622
郵政劃撥 07441423 林禮祥帳戶
排版 正昇電腦排版股份有限公司
地址 台北市青島西路 11 號 7 F
電話 (02)382-2011・383-2546
印刷 弘盛印刷有限公司
裝訂 堅成裝訂有限公司

1991 年 10 月 15 日 初版
行政院新聞局局版台業字第 3654 號
特價 500 元(缺頁或破損的書，請寄回更換)

※版權所有・請勿翻印

FIGURE DRAWING FOR FASHION²

KO ISAO YAJIMA

Isao Yajima

龍和出版公司

■凡例

本書在每一件作品上，皆將作品的尺寸、畫材、用紙的種類等，記載出來。尺寸（公分）；畫材（Pencil：鉛筆，Cont'e：碳筆，Pastel：粉蠟筆，Marker：廣告顏料，Gouache：不透明水彩顏料，Watercolor：水彩，Color ink：彩色墨水）。紙材（Watercolor paper：水彩紙，Kent paper：製圖紙，Skin paper：皮紙，Fabriano paper：織紙，Drawing paper：上質紙，PM pad：PM 便箋紙，Muse Cotton paper：棉紙）。

C O N T E N T S

PROLOGUE	1
TITLE	7
PENCIL	1, 20, 21, 23-27, 30-32, 34, 44, 47, 48, 62, 74, 75, 79, 82, 84, 94, 96, 123
CONTÉ	2, 3, 8-12, 14-19, 22, 23, 28, 29, 36-39, 52, 53, 56, 57
PENCIL & CONTÉ	21, 42
PASTEL	33, 54, 76, 77, 118-121, 126, 127
CONTÉ & PASTEL	35, 45, 50, 51
PENCIL, GOUACHE & PASTEL	40, 41, 78
PENCIL & PASTEL	43, 48, 49, 90
PENCIL & GOUACHE	46, 47, 55, 69, 71-73, 78, 80, 81, 85, 88, 89, 91-93, 95, 97-107, 110, 111
WATERCOLOR	58, 59, 64-68, 70, 83, 86, 122
CONTÉ & GOUACHE	60, 61, 63
COLOR INK	87
PENCIL, GOUACHE & MARKER	108, 109, 112-117
GOUACHE & PASTEL	128







●以軀體爲主的素描。

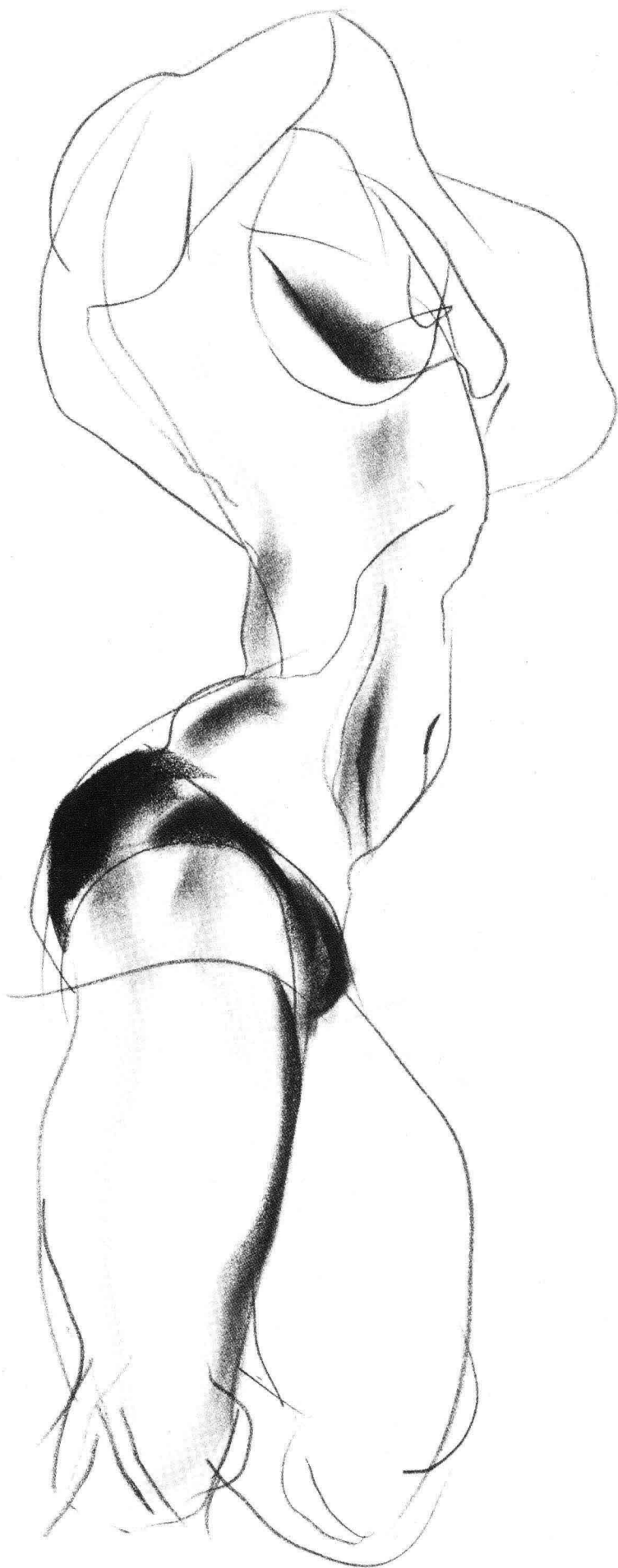
●I started out to depict the buttocks in torso form monomorphically but was immediately captivated by the double mounds.

42×25 Conté, Skin paper



看起來只有畫出一個屁股，實際上是有重疊的二個。

42×23 Conté, Skin paper



I have been commuting to Italy for the past nine years. Indeed, the fashion illustrator follows a busy schedule throughout the year. One reason why I am constantly on the move is that magazines and publishing houses compete with each other to show the designs of fashion designers even before their collections make their debut. In this sense, the fashion illustrator previews these illustrations by recreating the original sketches and samples of G. Armani, G. Versace, G. Fere, E. Coveri, Krizia, M. Valentino, Basile and other fashion designers too numerous to mention here.

Apparels undergo subtle design changes every season, every year in terms of color, material, balance, look and image. Fashion's magnetism springs from its capacity to simulate that which is made to appear as changes in the given human form. In this sense, fashion designers who are unable to use design options skillfully end up producing the same product year after year. The same can be said of fashion illustrators. In any case, fashion designers have their own conceptions about models and the people-image. For example, G. Armani's creations seem to be aimed at good-looking men and beautiful, contemporary Italian women. On the other hand, the men and women used by G. Versace are made to look demeaning to produce a feeling of cold sensuality. For structural reasons, the persons modeling G. F. Ferre's creations project a sculptured image. E. Coveri's approach is an Italian version of Castelbajac. Of Krizia, Biagiotti, Cinzia Ruggeri and others, I personally feel that Cinzia Ruggeri's approach is probably the most interesting. The structure of her apparels, which can be compared to Ferre's, possesses a day-to-day element. For example, her vertical pleats, when folded, become a stairway while the apron section in the front serves as a tablecloth for dining. Perhaps it is appropriate to say that Paul Delbou's surrealism lives within his creations. Romeo Gigli, Moschino have made apparel styles available to those who frequent fastfood shops, making them popular among women belonging to the mayonnaise and ketchup strata of society. Romeo Gigli's creations are aimed at skinny Brahmins while Moschino's are targeted at glamorous weight watchers who detest the feeling of being "encased in ropes."

Naturally, the creations of the many designers I have seen are not all to my liking, but I can say with certainty that they are all very well done. Their creations make me want to design apparels myself. Under these conditions I continue to fly back and forth from Tokyo to Milano every season—four times a year—to create my own style of illustrations before the apparel collections are publicly launched.

米蘭流行的趨向

米蘭的流行服裝風靡義大利已經九年了，所以那裏的新潮雜誌社整年的工作都很忙，因為在當季服裝推出之前，必先登載一些傑出的、有創意的服裝設計師的作品藍圖。例如 G. Armani、G. Versace、G. Fere、E. Coveri、Krizia、M. Valentino 等與其他有名氣的設計師，他們獨創的人體服裝素描非常生動活潑，令人讚賞。

流行服裝是每年、每季，在顏色、材質、式樣上都會有些變化的，設計師們在人體上用各種方法，例如利用表情的改變而突顯服裝的與眾不同，而讓人們親眼目睹流行的奧妙，所以說，如果設計師對於人體的千變萬化沒有拿捏的恰到好處的話，就形成 10 年間所做的都是一成不變的產品，如此一點進步也沒有，所以就連一般的插畫家也會要求自己日新又新的。

然而，關於素描人物的形象、模特兒，每位設計師都有自己獨特的趨向，例如 G. Armani 表現的是樂觀的男人和義大利現代女性給人的感覺，G. Versace 所呈現的男女穿著冷漠，有些自嘲的性感，G. F. Ferre 以男女身體結構為基本使之彫像化，E. Coveri 是義大利版階級式的，Krizia、Biagiotti 等的創作就是自己的化身，有趣的是，我們意外地發現 Cinzia Ruggeri 與 Ferre 是成對比的，她的創作常取材於日常生活裏所見的，例如：樓梯，或者是把桌巾演變成圍裙，再製作成現代化的裙子，而 Paul Delbou 的超現實主義可以說是和他的作品共存的，而 Romeo Gigli、Moschino 的作品起源於速食店，他們以沙拉、蕃茄醬調味，創出非常受大眾歡迎的女人形象，前者是「乞食貴族」，後者則是「用繩圈捲起來」哭喊著富有魅力的。

看看各名家設計者的作品，雖不全是自己所喜好的，但都是有格調的，如此自己也不禁想做一些那種格調的衣服了。

一年四次往返於米蘭，在每季各名家設計發表之前收集他們的作品素描藍圖，如此當季的服裝流行趨勢就可略見一斑了。





- A string of "Buddhas" flowed out of the beautiful nude's mouth when she slipped down hard on her bottom. It took eight seconds to record this image.
- 8 秒鐘內記錄下這個印象—— 美女摔倒屁股著地，從嘴中，零零落落的呼叫佛陀。

● Try making quick sketches of a single pose in 15-second intervals, will by themselves you are on the road to success.

• 在一分鐘之間，很快的描繪一個姿勢，然後以每 15 秒的瞬間

several times within a one-minute period. Poses, produced repeatedly follow a natural flowing pattern. When this happens,

配置一種隨意的姿態，好像一個人要開始走動。



38×21 Conté, Skin paper